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American Art News

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NEW YORK, DECEMBER 4, 1915.

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NEW ART MUSEUMS.

Oberlin College, Ohio, is to build a \$165,000 art museum, to house the collection of paintings and art objects left by Mr. and Mrs. Charles Olney of Cleveland.

A meeting of public spirited citizens of Lexington, Ky., has been called to decide on the establishment of an art museum.

EDGAR WORCH NOT DEAD.

The report of the death at the front, with the German army, of Mr. Edgar Worch of Worch and Co., of Paris and New York, published in the ART NEWS of Sept. 18 last, on good authority, proves to have been erroneous. The same issue contained the obituary notice of the death in Paris of Mr. Adolphe Worch, uncle of Mr. Edgar Worch, and this last news was correct.

FRENCH ART AT PITTSBURGH.

The Carnegie Institute, through Director Beatty, who is now in San Francisco, has arranged with Mr. Jean Guiffrey, Commissioner of Fine Arts for France, for the exhibition of the entire collection of paintings now in the French Section at the S. F. Exposition, numbering about 250, at Pittsburgh, during May and June next.

The Carnegie Institute, in co-operation with the American Federation of Arts, planned, early in the Summer, a more general exhibition to represent the art of the various nations, in a comprehensive but small collection, which collection it was anticipated would go to several important cities. It was discovered, however, that to withdraw from the French Section 32 important paintings for which orders had been received, would materially interfere with a plan providing for the exhibition of the entire French Section in Chicago, St. Louis, Buffalo and other cities, under the management of the Albright Art Gallery, and, therefore, the original plan was abandoned, and the agreement, providing for the exhibition at Pittsburgh was substituted.

PHILA.'S MUSEUM PLANNED.

While Mr. Joseph E. Widener, son of the late financier and art collector, and executor of his estate, has not made public his intentions regarding the Widener collection, much of which he personally aided in assembling, and may not take any steps for at least a year, according to the statement of Ellis Ames Ballard, attorney for his father; Philadelphia's chances for becoming the permanent home of the collection are bright, according to friends who were close to the late P. A. B. Widener.

During the latter years of his life, they say, he was intensely interested in the proposed Philadelphia museum and as a member of the Park Commission was one of those who fostered the project. Many of his ideas were incorporated in the first plans at the time they were drawn up. This is pointed out as significant, in that it is regarded improbable by his friends that he would display such concern over the details of the building and its site unless he contemplated housing at least a part of his magnificent collections in the galleries.

The site of the proposed building on the eminence overlooking the Green Street entrance to Fairmont Park was selected by Mr. Widener, who visualized the spot as the future head of the Parkway.

ANOTHER "EXPERT" WAR DUE?

Prof. Elia Volpi, who recently brought from Italy two works he attributes to Titian, values them, it is said, at \$500,000. The Government in the person of Mr. John R. Hecht, thinks they are of the school of Titian simply, and appraises them at \$500 each. Mr. Hecht, however, values a bronze XIII Century perfume vase by Riccio at \$80,000. The professor says Mr. J. P. Morgan made an offer for it a few days before he died. The works were allowed to enter duty free, as over 100 years old.

ROOSEVELT, ART CRITIC.

Col. Theodore Roosevelt visited the Immigrant in America competition exhibition, in Mrs. H. P. Whitney's studio, 8 W. 8 St., on Thursday. In his remarks he aptly gave the jury a tip that immigrants were not necessarily models for gargoyles. He, however, was pleased with the first award to Benjamin Bufano.

OLD HARTFORD CITY HALL.

The agitation in Hartford, Conn., against the proposed demolition of the old City Hall, formerly the State Capitol, grows apace. The well known portrait painter, Charles Noel Flagg, a resident of Hartford, is taking a warm personal interest in the matter.

BODE FINDS A TITIAN?

In reporting his recent visit to Vienna, Dr. Bode has called attention to a "Murder of Lucretia—by Tarquin" apparently by Titian, whose name is attached to the picture. This work has lain in the store room of the Vienna Academy, having been acquired some six years ago for the equivalent of \$800, but not having been exhibited until the late rearrangement of the Academy's collection of old masters. It bears no relation to the painting of the same subject in the Court Museum.

CHARLES L. FREER ILL HERE.

The many friends of Mr. Charles L. Freer, of Detroit, and the art loving public will be grieved to learn that he is seriously ill at the Hotel Plaza. He is under the care of throat specialists.

BOUGHT ALTHORP REMBRANDT.

(By Cable to the AMERICAN ART NEWS.)

London, Nov. 29, 1915.

Herbert F. Cook bought Rembrandt Portrait of his son, Titus, sold by Earl Spencer from Althorp House, and it is now installed in Doughty House, his father, Sir Frederick Cook's home, at Richmond on Thames.

BOUGHT NO RHEIMS SCULPTURE.

The weird story that Mr. Alfred I. Du Pont of Wilmington had bought an angel's head with a divine smile from Rheims cathedral has been dignified by denials by M. A. Dalimier, the French Under-Secretary of State for Fine Arts and Mr. Du Pont himself through his secretary. Mr. Dalimier believed the actual "Divine Smile" has been destroyed by a sacrilegious German shell, but the latest advices are that it has been patched up.

REMARKABLE ART VERDICT.

The most remarkable verdict ever given by a jury, as to the value of a work of art, where there was no contract as to price, was that of \$23,941 awarded, as recorded in last week's ART NEWS, at Harrisburg, Pa., to the sculptor, Giuseppe Donato, and against Mr. Milton S. Hershey, the "Chocolate King," for a fountain with three nude female figures called "The Dance of Eternal Spring." The sculptor had already been paid \$2,000.

The case was tried before Judge S. J. M. McCarrell. Two "experts" were called, Albert Jaegers, the sculptor of the Steuben monument in Washington and the Pastorius monument in Germantown, Pa., and Mr. Charles Henry Hart. The former testified that the work was worth \$20,000, to which should be added the cost of casting the bronze of the figures and getting out the stonework of the fountain. Mr. Hart testified that he considered the value of the fountain \$30,000, in its completed form as a work of art. The fountain in question, is 13 ft. high with a basin of 21 ft. in circumference, while one which Mr. Hershey rejected was 7 ft. high with a circumference of 12 ft. It is said that he wanted to pay the same price for the large fountain, which is very elaborate and handsome, as he agreed to pay for the small one which he did not consider large enough and of suitable fashion.

The sculptor is a graduate of the Pa. Academy and won a foreign scholarship. He is a pupil of Rodin. The fountain was intended for Hershey Park. It consists of three female figures, "Spring," "Summer" and "Autumn," dancing. Mr. Hershey, who after the verdict, presented the fountain to the City of Harrisburg, as he said it would make him mad to look at it, claims it was to cost but \$3,100.

FREER ON NATIONAL GALLERY.

The Phila. Public Ledger recently sent telegrams to owners of notable art collections in this country, asking their opinion on a plan by which collectors would donate their art treasures to a national gallery in some large city, where separate exhibits could be housed in various wings of one large building.

The following is the reply received from Mr. Charles L. Freer, of Detroit:

Editor Public Ledger:

Sir: Answering your inquiry, I already have given my art collection to the National Gallery of Art and intend soon to erect in Washington a suitable building in which to exhibit it permanently. I would like to see additional privately acquired art collections of high quality presented to the National Gallery and exhibited permanently in one large building, or in smaller buildings, as circumstances might require. The buildings should include ample study rooms for the exclusive use of serious students. Every progressive art student would approve of an independent building for the superb Widener treasures, wherever they may be permanently exhibited.

Detroit, Nov. 24.

Charles L. Freer.

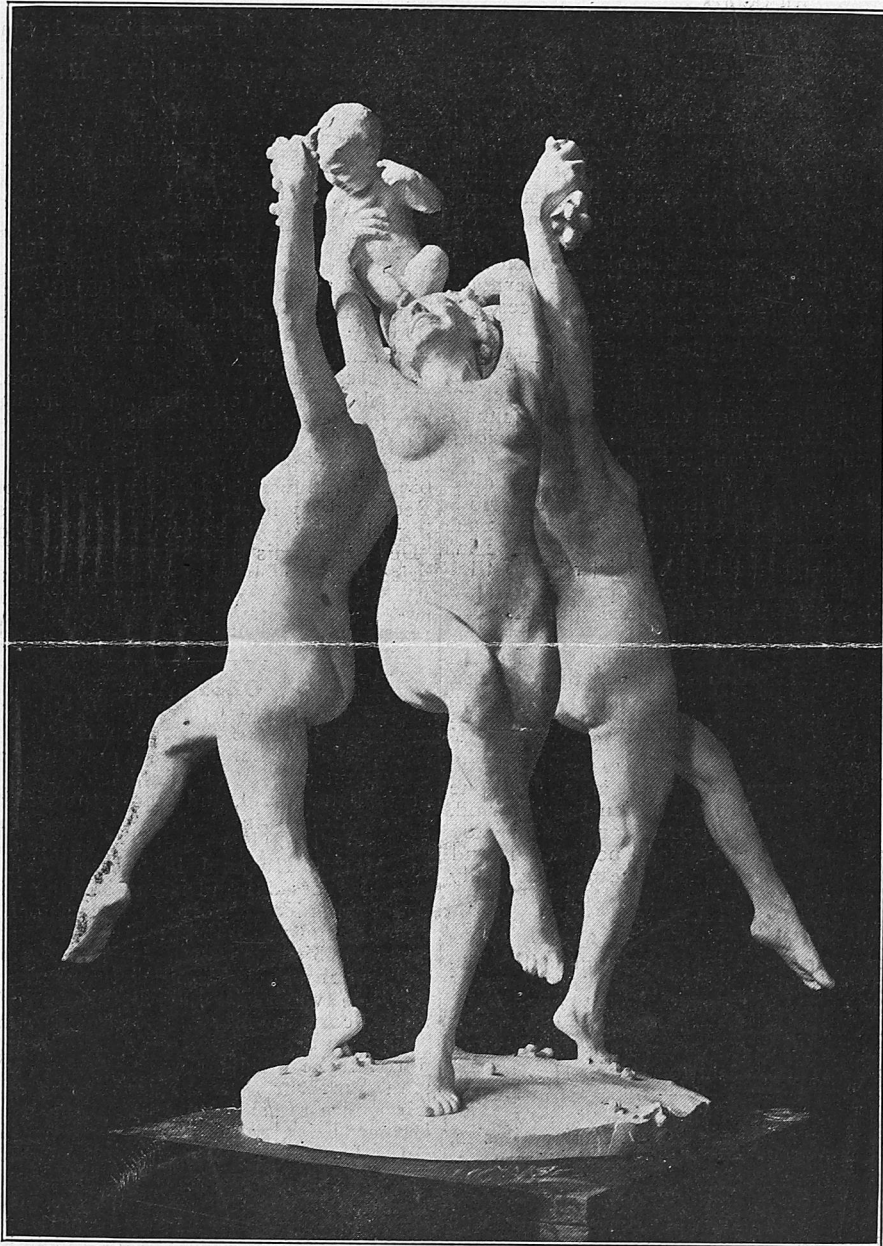
THE SLASHER IN NEW YORK.

Like "Jack the Ripper," "Jenny the Slasher," also of London, has emulators on this side of the ocean. August J. Lukeman, sculptor, of 145 W. 55 St., reports that Monday night, a picture by Verestchagin, "Night, My Campfire in the Himalayas," valued at \$2,500, owned by him, and left temporarily outside his studio, was slashed in several places. He offers a reward of \$500 for the apprehension of the slasher, whether a suffragette, a vandal, or a hun. It might be suggested to Mr. Lukeman that a hallway, more or less of a thoroughfare, is a rather poor place to leave a valuable picture, even if alterations were going on in his studio. He states that it was his intention to present the canvas either to the Brooklyn Museum or a Richmond, Va., gallery.

TWO MUSEUM PICTURES MISSING.

The dailies, have some of them been making a great to do, about two pictures missing since September from the collection, loaned recently by the Metropolitan Museum, to the Municipal Art Gallery in the Washington Irving High School. The pictures, Willem Van Mieris, "The Tipper" and Barend Gael's "The Hog Market," were among the 75 sent by the museum, and their loss was discovered when the works were returned there. The evening papers reported the pictures worth \$50,000, while the morning ones cut off two naughts. The police found them Wednesday in the hands of an innocent purchaser.

Cincinnati artists turned out en masse Nov. 20 to do honor to Frank Duveneck, Jas. R. Hopkins and Chas. Kaelin, at a dinner given under the auspices of the Art Club to celebrate the distinctions gained by these artists at San Francisco.



THE DANCE OF ETERNAL SPRING

Giuseppe Donato

The Cause of a Remarkable Law Suit Won by the Sculptor

Copyright, 1915, by Giuseppe Donato

BEAUX ARTS SCULPTURE PRIZES.

The prizes, in a competition, organized by the Society of Beaux Arts Architects, assisted by the Nat'l Sculpture Society of Young Sculptors, for a Memorial Day monument, were awarded Tuesday night at the Beaux Arts club house, 126 E. 75 St., where the designs are on view. The first prize went to Saul Baizerman and the second to Aaron Goodelman. The other final competitors, after a preliminary competition, were Pietro Manfredi, Albert H. Atkins, Paul Herzel and Gaetano Cecere.

The jury of architects and sculptors was composed of Herbert R. Brewster, Solon Borglum, Edward McSarten, Charles Keck, Robert I. Aitken, John Flanagan, E. W. Keyser, Sherry E. Fry, George W. Breck, A. Bloodgood Tuttle, John Duncan, William Emerson, J. Russell Pope, William N. Taylor and Lloyd Warren.

The Society of Beaux Arts architects, which maintains special classes in architecture and sculpture at its well equipped clubhouse, has a special fund for the encouragement of young architects, as well as young sculptors and painters.

KARL BITTER MEMORIAL.

The Highwood Engine Co. of Weehawken, at a meeting Nov. 26, presided over by Henry Reuter Dahl, decided to erect a fountain memorial, of the late Karl Bitter, to be designed by his assistant, Karl Gerlach. The sum of \$1,500 is to be raised for the work, which will be of pink Tennessee marble, 9 ft. high and 4 ft. broad. The design will be submitted for approval, to the American Sculptors' Society, and the Architectural League.

SPAIN OBJECTS TO ART EXPORTS.

Mr. F. Kleinberger, of the Kleinberger Galleries, 709 Fifth Ave., who with his son-in-law, Mr. Emil Sperling, lately with the French army, recently returned from Europe, announces that he bought in Spain from a nobleman, a collection of old masters. This was for some time held there by the Gov't, which does not allow the export of any work "dedicated to public use." The pictures include a Rubens painted there, a "Holy Family" by Greco, a Goya and a Gerard David.

ANDREWS' PICTURE SALE.

The coming months of midwinter will bring an almost unprecedented number of important art auctions—and especially of pictures. Announcement has already been made of the coming dispersal of the remainder of the stock of pictures left by Theron J. Blakeslee at his untimely death in March, 1913, of the large collection of paintings, chiefly by and attributed to old masters, formed by Mr. Catholina Tamburt Paterson, N. J., and of the also large and superior collection of modern American and foreign pictures, formed by the late Hugo Reisinger.

It is now further announced that the administrators of the estate of J. R. Andrews have arranged for the dispersal at auction, probably in January, of his collection of modern American and foreign pictures, and old Oriental porcelains and rugs.

Mr. Andrews' assemblage of modern Americans has long been considered one of the best in the country. It includes the following artists and their respective examples: Winslow Homer, "Eagles' Nest," "Hudson River, Adirondacks" and "Burnt Mountain"; Albert P. Ryder, "Pegasus"; H. W. Ranger, "Looking Toward Noon from Mason's Island"; R. A. Blakelock, "Gypsy Encampment," "Wooded Glade," "Moonlight," "View Near Navarre Ridge, Cal.," "Indian Camp at Twilight" and "Portrait of Mrs. Blakelock"; W. Gedney Bunce, several views in Venice; Charles H. Davis, "Road to the Village," "Autumn Landscape," "Melting Clouds," "A Windy Day in October" and "Wind Swept Fields"; L. P. Desjar, "Shepherd and Flock"; H. G. Dearth, "Village Church"; C. W. Hawthorne, "Arrangement in Yellow"; John La Farge, "Peasant Girl and Horse"; W. L. Lathrop, "Old Farm, Primrose Valley"; R. C. Minor, "Near Niantic on the Sound," and F. B. Williams, "Diana and Minerva," "Grey Day, Orr's Island" and "A Day in June."

There are among works by modern Dutch, French and English artists the following: "Old Church at Katwyck," by Blommers; "Dutch Children" and "The Mid-day Meal," by Kever; "The Old Mill" and "Interior of a Barn," by Mauve; "Little Fisherman," by A. Neuhuys; "Shell Fishermen," by Pieters; "Sheep in Meadow," by Ter Meulen; "Sand Dunes," by Wiley; "Child Picking Daisies," by Artz; "Oriental Figure," by Diaz; "Autumn Evening in Sologne," by Rousseau; "On the Beach at Katwyck," "Barnyard in Holland" and "Dutch Scene," by Weissenbruch; "A Village," by Vollon; "Day Dreams," "A Country Road and Figure Subject," by Monticelli, and examples of Dupre, Richet, Henner, Ribot, Bellows and others.

The porcelains comprise specimens from the Deming Jarves, W. M. Laffan, Baron Speck von Sternburg, Henry Graves and other collections.

There are some 50 antique Oriental rugs and these include a fine Ghiordes and beautiful Bergama, Ladick, Ispahan, Chinese, Fereghan, Daghestan, Mosoul, Mir Serebend, Koula and other old weaves.

SALES TO COME AND PAST.

Egyptian Relics Sold.

At the opening sessions, Monday afternoon and evening, at the Anderson Galleries, of the Rustafjaell collection of Egyptian antiquities, \$2,700 was realized. Mr. S. L. Sherer paid \$225, for an ebony figure of the goddess, "Ptah," represented as a

mummy. Mr. W. T. Wallace gave \$105, for a basalt head of Rameses the Great. Mr. J. Quinn secured for \$85, a 3,000-year-old painting on panel, of one Egyptian prince, s, and Mr. V. G. Hammer for \$70 a mummy case for another. Mr. Quinn paid \$37.50 for some Greek heads in terra-cotta, blackstone, and limestone, and Arthur B. Davies, the painter \$35 for a statuette of Maut wearing the crown of Upper and Lower Egypt.

On Tuesday a sculptured stele from a Theban tomb fetched \$160 from Mr. Sherer. Mr. J. W. Ellison gave \$153 for a group of ancient pottery lamps and Mr. W. T. Walter \$112 for a number of vari-tongue inscriptions on limestone pottery, papyrus and paper, \$45 for a relief head with hieroglyphics and \$40 for a collection of scarabs and trophies. To Mr. A. K. Kuhn went for \$52 a stele carved with figures. The total of the day was \$2,396.

On Wednesday Mr. G. Maurice Heckscher gave \$1,700 for what is claimed to be the oldest painting in the world on canvas showing the goddess Hathor as a cow and a King of the II. dynasty. The same buyer also gave \$1,400 for a collection of 1,356 Egyptian flints. For a lion cut out of limestone from the palace of Rameses III. Mr. C. B. Timkin gave \$460. Mr. H. K. Kevorkian paid \$310 for an early picture in colored wax with Saints Raphael, Michael and Gabriel. The total of the session was \$7,354.25, and of the sale \$12,530.75.

The prices ruled very low, as the art sold is not generally understood in this country. given by Mrs. E. C. Gale. M. C. Wells.

Sale of Oriental Art.

The large and fine collection of Oriental art belonging to Madame Yang-shi and recently brought from China, is now on exhibition in the Anderson Galleries, preliminary to the sale in seven afternoon and evening sessions, beginning Wed. afternoon next, Dec. 8. The collection embraces old Chinese lacquers, ivories, bronzes and brasses, snuff bottles, jades, carvings, crystals, porcelains, enamels and rugs.

The most valuable item in the collection is a black hawthorn vase, a fine specimen of the Chien Lung period, with decorations in green, yellow and aubergine enamel on a black ground, and another remarkable piece is a hanging vase of the same period. An egg-shell vase, the entire surface coated with rose-du-Barry glaze, has the imperial Yung Chieng mark. A pair of beautiful vases, assigned to the Han period, are coated with rich green glaze and covered with silver iridescence.

A sacrificial vase with coiled dragon and figure decorations carved on the surface, of light celadon belongs to the Sung period. A bronze bell, the entire surface coated with verdis green patina, is a rare specimen of the Chou dynasty (1122-255 B. C.). Among the rugs is a fine one (six feet by four) of the Chien Lung period, with conventional peony and Dog Foo decoration. The ivories, porcelains and jades in this collection are of unusually high quality.

Sale of Objects of Art.

A miscellaneous sale is announced by the Anderson Galleries for the afternoons of Dec. 17 and 18, of Oriental porcelains, iridescent glass, rugs, prints, embroideries, bronzes, and carvings. The material will go on public exhibition Dec. 11.

Pictures and Porcelains at Silos.

At the opening of a sale at Silo's galleries, on the evening of Nov. 27, of pictures belonging to the estates of Ermina J. Proal and E. A. Raymond 104 examples brought \$3,780. The Holland Galleries gave \$305 for Jourdain's "Innocence," and \$205 for Carpentier's "The Shepherdess." Mr. W. L. Coughlin paid \$240 for Detti's "The Hunt" and \$80 for two watercolors by Simonetti. Mr. Stachelberg gave \$175 for Hernandez's "In the Garden."

In the afternoon Chinese porcelains and teakwood furniture fetched \$2,005. Mr. He Chong Yum paid \$95 for a pair of powder blue club shaped vases and Mr. G. S. McDonald \$40 for a teakwood cabinet. A pair of teak chairs fetched \$54.

At the final session Saturday evening Mr. Bartlett Arkell gave only \$20 for the Sir Frederick Leighton palette and \$105 for a landscape by Edward Gay. Prinz Bros. paid \$310 for Detti's "The Elopement," Mr. H. D. G. Rohlf's \$260 for Verboeckhoven and Klombeck's; J. O'Brien, agt., \$250 for a landscape by Van Boskerck, and Mr. W. L. Coughlin, \$190 for Berne-Bellecour's "Officer of Cavalry." The total for the session was \$4,986, and of the two picture sessions \$8,766.

On Saturday afternoon a collection of Chinese coins fetched \$200 from Mr. Bernard Caer. The total of the afternoon was \$4,279, and of the Oriental sale \$6,284.

Paintings to be Sold.

A collection of important paintings and watercolors by American and foreign artists will be placed on exhibition at the

Anderson Galleries to-day. Some of the paintings are consigned by Mr. and Mrs. W. H. Osborn of Milwaukee and E. L. Blossom of New York, but most of them come from the executors of the estate of the late James C. Fargo. The most important examples are by Verboeckhoven, Thaulow, and Cazin.

Old and Modern Print Sale.

A collection of prints which goes on exhibition Wed. next at the Anderson Galleries, preliminary to the sale Dec. 14 and 15, contains Pennell's famous Panama set, colored prints by Wilson, fine examples of the work of Haig, Cameron, and other etchers, and some very rare N. Y. views. Among the latter is a watercolor drawing of the Sub-treasury by Alexander Jackson David, the architect, dated June, 1834, showing the building with a dome.

Joline Sale Ends.

At the final session, Nov. 24, at the Anderson Galleries of the Joline sale, Mr. G. D. Smith, gave \$120 for a Washington letter, and Mr. Thomas Bell, \$101 for a despatch signed by Gen. Wolfe. The day's total was \$1,202.70, for Part VIII \$3,514, and the grand total for the 8 parts of the sale \$62,346.65.

Recent London Sales.

At Christie's, in London, Dec. 1, the first session of a sale of Oriental porcelains was held and totalled \$15,000. Mr. Simons bought for \$1,050 a Queen Anne needlework carpet. Mr. King secured for \$790 an Elizabethan oak sideboard, and Mr. Gregory gave \$551 for a panel of Brussels tapestry.

On the second day, Dec. 1, of the sale at Knight, Frank and Rutley's of the Raglan Collection, the family gave \$4,200 for Lawrence's drawing of "The Three Mornington Sisters." Lady Mead paid \$1,050 for a drawing by Downman of "Lord Raglan and His Brother as Children." The sales of the session realized nearly \$50,000.

A recent sale at Sothebys, London, dispersed several collections, of especial interest to Americans, including the originals of famous Punch drawings by Sir John Tenniel anent the Monroe Doctrine; some piquant souvenirs left by Mrs. Bernard Beere; a racy letter by Oscar Wilde describing his lecture at Leadville, and one of his "De Profundis" missives written from prison; also a mass of genealogical data of American families and their English forbears, collected by the late Lothrop Withington, who went down-on-the Lusitania.

OBITUARY.

Gustave C. Langenberg.

Gustave C. Langenberg, portrait painter and illustrator, who had been three times around the world, and before the war maintained studios in Paris and Dusseldorf, as well as at 106 W. 55 St., died on Nov. 27 at St. Mark's Hospital in Second Ave. He was 65 years old and is survived by a niece and grandniece. Born in Dusseldorf, of a French mother and a father who was an Italian subject, he studied art in Paris, and in Germany and Holland. During the Boer war, he was with the British forces, as artist correspondent, and found time to paint a number of pictures. Among the portraits he did later are those of the German Emperor, Queen Wilhelmina, Queen Alexandra of England, the Queen of Spain, former Princess Louise of Saxony, Presidents Loubet and Wilson, and Sarah Bernhardt. He had commissions to paint for the British Gov't portraits of the principal Indian princes and was also to portray Geraldine Farrar, Emily Destinn and it is said Mr. Henry C. Frick. Mr. Langenberg was once connected with the Cologne museum. He usually travelled about Europe and elsewhere on horseback, and when in Mexico was intimate with Pres't Diaz.

Mme. Adele Gimpel.

Mme. Adele Gimpel, widow of the well known and greatly esteemed Ernest Gimpel, of the firm of E. Gimpel and Wildenstein, who died suddenly and sadly of diphtheria in this city, some eight years ago, and the mother of Mr. Rene Gimpel of the firm, who is now at the front with the French army, died in Paris Nov. 27 last, after a long illness, aged fifty-three. Mme. Gimpel was Mlle. Wildenstein and a very charming and cultivated woman. The many friends of her late husband and her son, both in Paris and New York are greatly saddened by her loss, and every sympathy is expressed for her son, with whom, until his marriage to Miss Duveen two years ago, she lived in a large and handsome apartment on the Champs Elysees, Paris.

James B. Sword.

James Brade Sword, one of the founders of the Philadelphia Art Club, died suddenly on Tuesday last, Nov. 30, 1915, of heart disease, at his home in Phila.

Mr. Sword was born in Phila. Oct. 11, 1839. After his graduation from the Central High School, in 1856, he devoted his attention to art, and soon achieved distinction as a landscape and portrait painter. He was a pupil, with Harrington Fitzgerald, of Geo. W. Nicholson and was awarded several gold medals for exhibits. He was President of the Phila. Society of Artists and the Artists' Fund Society.

Among his best portraits are those of ex-Gov. Samuel W. Pennypacker and Senator Penrose, which are owned in Phila.

A widow and four children, R. P. Sword, W. F. Sword, Mrs. M. S. Dudley and James B. Sword, Jr., survive him.

MINNEAPOLIS.

By the purchase of the mansion of the late Mrs. Thomas Lowry, by T. B. Walker, who will vacate his lower Hennepin Ave. home occupied for forty years, great changes will be made. Mr. Walker will move his extensive collection of paintings, jades and other art works to the Lowry site. For the ever-expanding collection, the Walker gallery has been frequently enlarged, but a new building will be erected on the beautiful grounds surrounding the Lowry residence, where it will be open free to the public as before. Hennepin Ave. stretching from Loring Park to the Lowry monument by Karl Bitter has some impressive architecture, the Pro-Cathedral, St. Mark's Episcopal Church and the stately new Hennepin Ave. M. E. Church, now nearing completion. Ground has just been purchased for the erection of a collegiate institution facing the Parade, and near the Armory. The heirs of Mrs. Thomas Lowry have given paintings and tapestry to the Art Institute which have just been installed in the Art Museum and a large gallery is also filled by the paintings given the Institute by the bequest of the late Mrs. Wm. H. Donwoody, and are now being shown. The portrait of Wm. H. Donwoody, painted by Julian Story, by whose generous annuity of \$45,000 art purchases are made, is in this collection.

Mr. T. B. Walker has just given a collection of Tanagra statuettes and Egyptian curios, which in addition to the late purchase by the Institute of Cypriote pottery will make an unusually attractive collection—together with the rare Chinese porcelains, given by Mrs. E. C. Gale.

DALLAS (TEXAS).

The recent exhibition of the Art Association of this city was very successful, and some good sales were made. The Association purchased J. F. Carlson's "Autumn Beeches" for \$1,000, the State Fair Association bought, for the Public Gallery, William R. Robinson's "Golden Day" for \$1,000, a collector paid \$750 for an example of Charles C. Curran, and another, \$800, for a Van Boskerck, and still another \$550 for a Van Laer.

Sales approximating over \$4,000 were made. In addition to these there were sold several canvases by Julien Onderdonk, one by Hale Bolton, two by Cuprien and three small ones by Olin Lavis. The Gallery was visited by not less than 100,000 people, and during the sixteen days of the Fair more than 500,000 people passed through the turnstiles.

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LONDON LETTER.

London, Nov. 24, 1915.

This week will see the dispersal of the household effects of the late Charles Davis, the Bond Street art dealer, the sale being in the hands of Phillips, Son and Neale. The furniture includes some choice pieces of early French and English work, among the most notable of which are a pair of Louis XV lacquered cabinets, and another of old English satinwood. There are a few pictures and a small amount of old silver.

Good prices were fetched at the recent sale of the Edmund Tautz collection by Robinson and Fisher, several pictures by Frank Brangwyn realizing excellent figures. A number of small sales are occupying the majority of the salerooms just now and a very fair amount of quiet business is being transacted.

An interesting gift has been made to the British Museum by Mr. E. Leggatt of St. James' Street, namely, a remarkable collection of drawings and engravings, as well as autograph letters by Frederick Walker, the famous associate of the Royal Academy, whose brilliant career was terminated at the early age of 35. Mr. Leggatt had exceptional opportunities of laying the foundations of this exceptionally fine collection while acting as assistant to Sir William Agnew, one of Walker's most intimate friends, and so the result forms a practically complete guide thoroughly did he carry out the work that to the whole of the artist's career. From a fellow apprentice of Walker's the donor obtained every woodcut which he executed during his period of training under the engraver, J. W. Whymper, as well as many of the original drawings for his illustrated work on current periodicals. There is a peculiarly human interest, also, attaching to the caricatures which he made of himself and his contemporary artists, while the collection as a whole is invaluable for purposes of study and research.

A choice little exhibition of modern original drawings is now on at Messrs. Colnaghi and Obach's, 144 New Bond Street. Among so much that is good, it is difficult to particularize, but a drawing that stands out in particular is a girl's portrait by Augustus John, in which each pencil stroke is of definite value and every line adds to the rhythm and beauty of the whole. There is a sureness of touch about this artist's work that makes each drawing perfectly complete and satisfying. Another drawing, a triumph of individual technique, shows a couple of studies by John M. Swan of a tiger's head, done in black, white and red chalk. Not only is the texture of the fur exquisitely suggested but there is behind the drawing that feline, animal quality which one finds in the best Japanese color work. There are some impressive studies by Muirhead Bone, the most attractive of which is a chalk and sepia drawing of a Florentine church, seen in deep shadow and finely lighted.

Mr. Roger Fry is holding an exhibition of pictures at the Alpine Club, where he is giving the public an opportunity of criticizing his latest experiments in paint. That these are experiments is obvious, and to judge of them as if they represented the entire summing up of his artistic philosophy would be the greatest error.

But whether one finds oneself entirely in sympathy with the ideas they illustrate or not, one is found to admit that they are of the greatest artistic interest, and not even the introduction of colored and patterned papers as a background to portraits can make the spectator oblivious to the power of characterization which those portraits indicate! A number of "Essays in Abstract Design," in which Mr. Fry is apparently aiming at filling a given space with mere form and color, quite apart from the representation of any known objects, are a little too abstract for the mind of the average person, unversed in the philosophic aspect of

design, but even these, one is willing to believe, are but mere experimental steps towards something more evolved.

An exhibition, which, in some respects, shows aims similar to those of Mr. Fry, is that of paintings by M. Maurice Asselin now on view at the Carfax Gallery. M. Asselin, who is of the school of Cezanne, shows an intensity in his method of visualising persons and things, which leads to an extraordinary directness and power of simplification. He constantly gives the impression of having succeeded in actually arresting the moment as it passes, almost as if he had taken unawares either Nature or persons at some instant of particular interest. Although belonging to the ultra-modern school, he does not distract the eye of the onlooker by any unusual garishness or undue crudity.

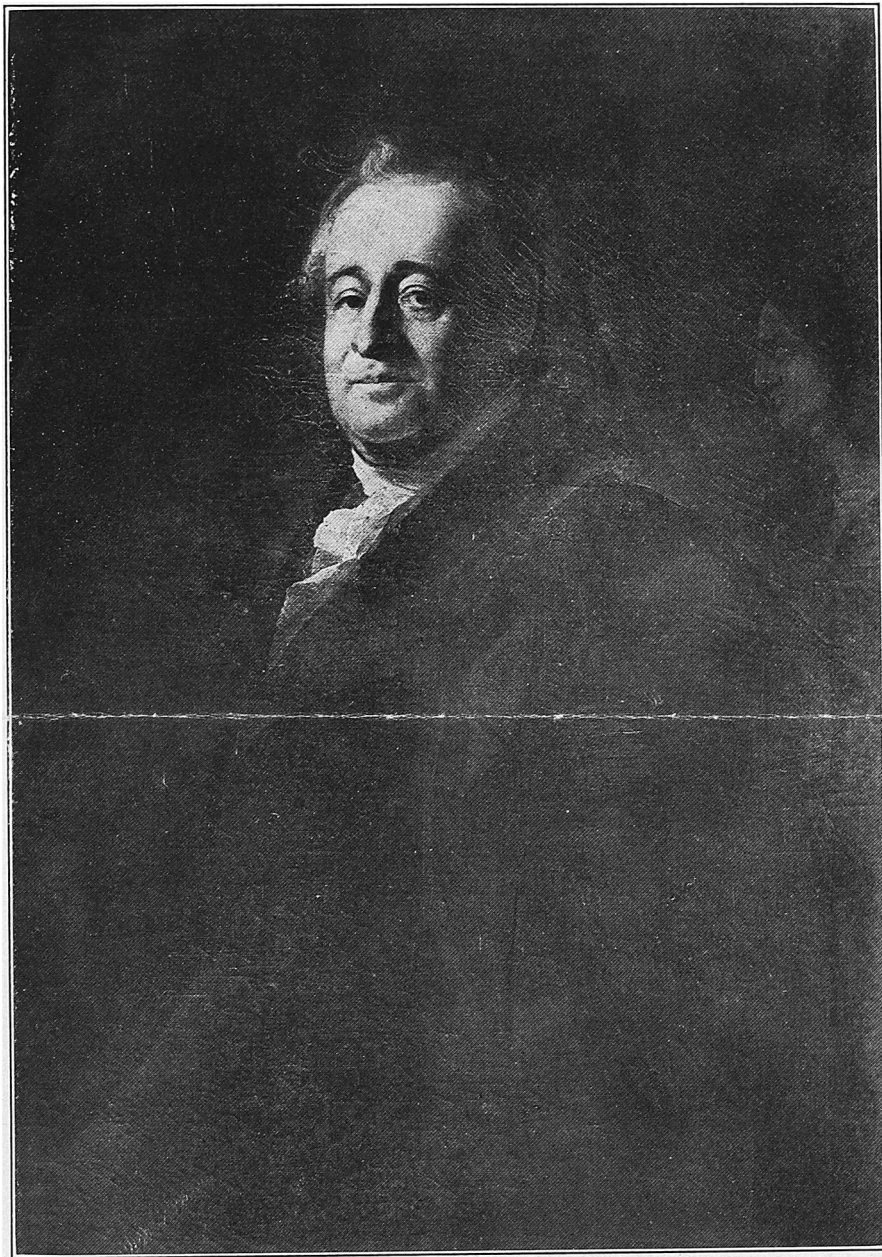
L. G.-S.

BOSTON.

Notwithstanding local pride in Mrs. Gardner's Museum, the smothered resentment of the average visitor at the methods employed in steering him along the highways and by-

tinually moving, like amateur, but very efficient police. No time allowed to look twice at an object; and retracing one's steps is absolutely forbidden. To make a note (other than mental—and that would be prohibited if possible) or to jot down the ghost of a sketch is against the rules. Paper and pencil are contraband articles in this august repository of art!—even in the case of an art critic in his most genial mood. But why protest against these rather irksome regulations? One does not have to visit the palace a second time, even though one may be tempted by the rumors of some new art treasures acquired. Apropos, there are rumors of the acquisition of a magnificent new tapestry; but your lowly critic does not hazard any statement regarding it, from his fleeting glimpse of this treasure, caught "on the move."

In the matter of exhibitions this week, the Bostonese have a cosmopolitan potpourri from which to choose. Those unfortunate who are afflicted with the Napoleonic mania—and like the poor "they are always with us"—will be cheered and edified by a visit to a local gallery, where



DR. BROWN

First introduced vaccination in America
Matthew Harris Jouett.

See Page 4.

ways of the "palace" has at last been ably voiced by a critic in our only "daily magazine"—the altruistic "Transcript." It is safe to say that this same average visitor goes into the Museum with perfectly honest and honorable intentions—but evidently there is some doubt upon this point in the minds of the "management." Hence, the care with which he is "guarded" during his tour of the rooms. His first trial is the catalog of the pictures, which has no numbers—numbers, no doubt, being so thoroughly convenient in catalogs that they are frightfully commonplace. Instead, the catalog informs him that such a picture is "beyond the door," another "between the windows," and so on, in picturesque detail. This species of catalog is no doubt unique and exotic, but one prefers the common or garden variety.

Meanwhile, as one of the dollar-a-head flock, he is being shepherd by able-bodied

young men, who keep the procession con-a collection of Napoleoniana is on view. Another local gallery offers choice Old Chinese Art, and the Fogg Art Museum out in Cambridge exhibits a wonderful collection of early Italian engravings. Mr. Verbeck's "monotypes" at the Harlow and Holland studio adds a touch of spice to this mixture. Exhibitions still continuing include the "members' show" at the Art Club, Mr. Murphy's rarefied art at the St. Botolph, and Mr. Goodwin's glorification of Boston—including nine views of the beloved P. G. (Public Garden)!

Robert Nisbet's exhibition at Vose's Gallery is noteworthy. There is something almost Japanese in the care with which he has painted his delightful landscapes, albeit his trees are real trees, faithfully de-

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picted. Very unusual is the fine, clear atmosphere, the illumination, in which he bathes his countryside subjects, such, for instance, as "Kent Plains" and "Fragrant Fields."

Louis Kronberg's exhibition at the "Guild" called out a representative Boston assemblage on Monday afternoon, the combination of "private view" and "tea" being very attractive. Mr. Kronberg's work is so well known that it needs no explanation. Suffice it to say that it has gained much in interest and color quality since his last show.

John Doe.

CHICAGO.

The annual exhibition of American oils and sculptures at the Art Institute continues to attract large crowds of visitors. Eastern critics who wander through the galleries to gather "precursory" understanding of the "qualities" of the international American show to appear, later, in Atlantic coast cities, unite in praising the display. Orson Lowell remarked during his brief stay that "this harvest of National art stands for a remarkable catholicity of outlook." Certainly, the contrasts in "accepted art" are remarkable.

For all the fuss and fluster among local artists concerning "the warped selections" made by the Jury, Chicago is represented by more than sixty examples in painting and sculpture—and this seems a generous proportion out of 41 selections from "everywhere." The report is that more than 1,500 works were submitted, the largest ever submitted to local a worried Jury.

The "Friends of American Art" are trailing through the galleries, to decide in their purchase of paintings and sculptures for the permanent collection of American art in the Institute—and have already selected "A Portrait," by Katherine Dudley, "A Kentucky Mountaineer," by James R. Hopkins, "Autumn," by Wilson Irvine, and "The North River Front," by Leon Kroll.

The Popular Pictures.

Among the canvases most popular with visitors are F. C. Bartlett's "Roof Garden Tea," Mary Butler's "Red Mallows," A. E. Albright's "Little Sister," Louis Griffith's "Lonesome Time," F. W. Benson's "Fox Hunter," E. W. Redfield's "Deserted Farm," Helen Turner's "October," Charlotte B. Corman's "Well-Worn Path" and Frank Peyraud's "In the Berkshires."

Nancy M. Ferguson of Philadelphia has six charming sketches, in oils, on the line—and it is whispered "on good authority" that all have been sold. They were painted "down Cape Cod way."

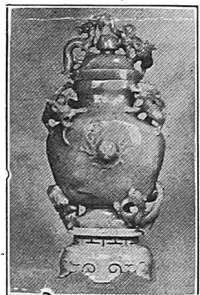
The illustration of "The Wonder of Work," in etchings, drawings, and lithographs, by Joseph Pennell, is on at the Institute to Jan. 1.

H. Effa Webster.

Edward I. Farmer

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and others interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Brayton Ives Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveen Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

ART NEWS ADS. BRING SALES.

The value of the advertising columns of the AMERICAN ART NEWS is again evidenced by the recent sale to a Western collector of an example of the late Fred-eric Remington. This picture the owner advertised in the ART NEWS of Oct. 9 last to receive, within a week, a response from the Western collector, which, after an exchange of letters and photographs, resulted in the sale of the work at the former owner's price and to the satisfaction of both parties.

This is only one of several sales in which the ART NEWS has been instrumental of late, and details of which can be obtained at its office.

ART PUBLIC, BEWARE!

The regrettable continuance, as it now looks, for another winter, at least, of the great European war—and the almost complete prostration of art interest and business in England and on the Continent—has brought to America, during the last two months, what can only be described as a horde of art dealers—all bringing wares to unload upon the "rich and ignorant Americans."

A few—very few—of these dealers are reputable persons or representatives of reputable foreign houses, whom we are glad to welcome and who have brought, and are bringing over goods of quality and worth. These have, almost without exception, leased or are about to lease, more or less permanent quarters, and some have leased and fitted up handsome galleries in the art section of New York.

But there is another and a larger element of dealers, so-called, who should be shunned and shown the door. These gentry hire a room or rooms in some hotel, from whence they conduct a campaign for the selling of poor and frequently spurious pictures, tapestries, rugs and art objects. Their methods are often audacious in the extreme, and not being at any expense to speak of for rent, insurance or labor, they will resort to any ruse to gain admittance to collectors' houses or to pull collectors into their hotel room or rooms, and do not hesitate to attempt to unload poor or false goods upon them.

We have had several instances of the rankest frauds and swindles perpetrated by these gentry of late, and may think it wise to expose some of the worst offenders if they persist in their practices.

We will gladly give information, in confidence, if requested, as to the standing of any foreign dealer or dealers, who may approach any of our readers or patrons, but we would also advise such readers and patrons to consult our reading and advertising columns, if at any time in doubt, as we guarantee the honesty and standing of the firms who advertise in this journal, or to whom and their goods we give approving notice.

CORRESPONDENCE

Hart Analyses Portrait Criticisms.

Editor AMERICAN ART NEWS:

Dear Sir,

As you were good enough to refer so correctly in the AMERICAN ART NEWS of Nov. 27, to my attitude in regard to the "tempest in a tea pot" into which the Philadelphia papers have worked themselves, over their misreading and misunderstanding of my paper, read before the American Historical Association at Charleston in Dec. 1913, two years ago, entitled "Frauds in Historical Portraiture of Spurious Portraits of Historical Personages," and which has just issued from the Government Printing Office at Washington, in the annual report of the association, contrary to my intention not to notice the foolish vaporings, I send you a copy of this paper, as also copies of my earlier brochures on "Portraits of Patrick Henry" and address before the Historical Society of Pennsylvania, in 1910. I then presented on behalf of Mrs. Joseph Drexel, the original portrait from life by Elouis of Anthony Wayne, so that you may see the two statements of importance in the N. Y. "Sun" of Nov. 23, are absolutely false, when that

paper says: "According to Mr. Hart, there is no authentic portrait of Patrick Henry" and "There is no authenticated life portrait of General Wayne, Mr. Hart contends."

There are original portraits from life of Wayne by Charles Willson Peale and by Edward Savage, the last in the gallery of the Historical Society of New York, as well as the one by Elouis; and my monograph on the Patrick Henry portraits was occasioned by the long hoped for "find" of an original miniature from life of the noted Virginian, painted by Lawrence Sully in 1795, and now in the collection of a prominent gentleman of this city. To answer all the stuff and nonsense that has appeared would occupy more time and space than you or I have to give to the subject and then cui bono? I cannot give people intelligence and understanding. What good then would there be to plant seed in barren ground?

Charles Henry Hart.

472 West End Ave., N. Y., Nov. 27, 1915.

The Portrait of William Penn.

The following correspondence recently appeared in the Phila. Ledger.
To the Editor of Public Ledger:

Sir—As there has been some public discussion regarding the authenticity of the portrait in armor of William Penn, which hangs in the hall of the Historical Society of Pennsylvania, the council of the society would be greatly obliged if the Public Ledger would print the inclosed quotation from a letter which Granville Penn sent to William Rawle, president of the society, at the time the portrait was presented.

Edward Robins.

[Extract from a letter of Granville Penn to William Rawle, president of the Historical Society of Pennsylvania, dated Richmond, Surrey, 5th January, 1833:]

With these, I shall send a very perfect Portrait of William Penn, your Founder and my Grandfather, painted when he was at the age of twenty-two years. As we have in our family duplicates of this Portrait, I have long been desirous of depositing one of them in the City which owes its origin and existence to him; but, until now, I have not found myself free to indulge that reasonable desire. Having, however, at length acquired the power of doing so, it is with feelings of no ordinary emotion, that I shall present that Portrait to the Honourable Society of which you are President.

Matthew Harris Jouett.

Editor AMERICAN ART NEWS:

Dear Sir—May I ask, through your columns, why the work of Matthew Harris Jouett has been overlooked among the works of early American painters, shown at the Panama-Pacific Exposition?

Jouett was a painter of great merit and was called "The Rembrandt of the backwoods." He was a favorite pupil of Gilbert Stuart, and much of his later work, it has been said, is difficult to distinguish from that of his master's.

His portrait of "The Artist's Wife" was sent to the Exposition and it seems to me a great oversight that there is no mention of his work in any article I have yet seen on the pictures of the Exposition.

I feel sure any of your readers who will examine Jouett's "John Grimes" at the Metropolitan or his "Peter Grayson" in the Philadelphia Academy, will agree with me that he richly deserves a place in the comparatively small rank of early American masters.

Yours truly,

(Mrs.) W. H. Martin.

Midway, Ky., Nov. 30, 1915.

[We are pleased to publish the above letter, as also a reproduction of Jouett's portrait of Dr. Brown, of which Mrs. Martin sends a photograph, and entirely agree with her that it is strange the two portraits, which well represent this artist at San Francisco, should have been overlooked by the many critics who have written on the pictures in the Fine Arts Palace at San Francisco. However, Mr. Charles Henry Hart, the eminent authority on early American art, has, both in published notes and in private, extolled the artist and his worth: the Filson Club of Louisville, Ky., has published a catalog, with illustrations of his best known portraits; there were several portraits by him shown at the Charleston, S. C., Exposition in 1901-02, which did so much to revive interest in early American art, by the Art Director—the present editor of the ART NEWS; and finally, as Mrs. Martin herself says, there are representative examples of Jouett in the Metropolitan Museum and the Pa. Academy galleries.—Ed.]

"Expert" on Picture Values.

Editor AMERICAN ART NEWS:

Dear Sir: As one of the "experts" in the recent much discussed case of Pigot vs. McNulty, I think I am entitled to explain my position in the matter. Especially so, as some of my fellow dealers have contended that I presumed a great deal in endeavoring to put a fair valuation on pictures my neighbors have sold, and contended that I cannot establish a fair price on the transaction of another dealer. I say, I can; provided I am a good judge of values, well posted on the present market, know the pictures which the public are buying, know that Kensett, Cropsey, Durand, Suydam, Williamson, Casilear, were not great artists as compared with Inness, Martin, Wyant, Homer; know that the American public forty years ago were all children as far as knowledge of art was concerned, and that the final selection of the artists of that period, made after forty or fifty years, is the standard that is going to be maintained.

Further, that the training as a result of these fifty odd years is here to stay. Much of the former art was not art at all, and the works produced were simply pictures. The public is the one in the last analysis which finally creates the values, as it makes the prices. It is not what any particular person may happen to say regarding the work of an artist, that finally counts, as is illustrated by Inness, Wyant, Homer and Martin, all of whom have reached the present standing of prices through no effort on their part but to paint good pictures. The works of these men did not sell readily during their lifetime.

To my mind there is no question as to determining quite approximately the value of pictures of any particular artist. An artist may ask one price in his studio, another price at exhibitions, and his pictures bring still another price at auction. A reasonable adjustment of these three prices is, to my mind, the approximate value of that artist's work. In the case under consideration there was another element, namely, the inducement which led the defendant to buy the pictures. That inducement was that the artist in question "had a national and international reputation," and that he was "the greatest watercolor painter in the United States." It is my contention that when a statement of this kind is made in order to consummate a sale, and relying on that statement the person buys the pictures, he has been imposed upon.

To my mind it is not difficult to answer the question, where the distinction should be drawn between a watercolor, which is so nearly commercial, and still be called a work of art, and a Cosway miniature, or the "Mill" by Rembrandt—the latter is art of the highest order. What is the former? I do not wish to have it thought I am endeavoring to establish business ethics for those in the art line. I contend a dealer who has for sale a real work of art, a good example by a great artist, is entitled to get as large a profit as he can. The art business is truly a gentleman's profession, and a conscientious dealer has no difficulty in determining when the line of a fair and reasonable value of a picture has been passed.

Yours very truly,

C. E. Snedecor.

New York, Dec. 1, 1915.

The Starling and the Hermit Thrush.

Jury Selection, Hanging Committee, and Jury Awards, Winter Academy, 1915.

Respected Sirs and Madam:

The starling like the sparrow was imported from Europe. His joyous twitter is pleasant through the winter months when other birds have taken their song to sunnier lands.

"Oh hemlock tree, Oh hemlock tree, How faithful are thy branches," and the starling stays with the evergreen. But the starling's chatter cannot replace the song of the thrush, the song sparrow, the oriole and Jenny wren. And now we find that the climate of America favors the philoprogenitive qualities of the starling, so that it is becoming a nuisance, and steps are being taken for his extermination. The reason is that only the sparrow can also live where the starling makes his home. The thrush and the robin and the bob-o-link are forced by his clamorous aggressiveness to the hermitage of the silent woods, "far from the madding (avian) crowd." The starlings of art are banishing the lark, the linnet, the wren and the nightingale to the seclusion of the studio in which they saw the light. The eye of man but rarely sees them and their Arcadian song is open only to those who search them out.

In your aviary on 57th Street, with its starlings and sparrows and dazzling parrots and birds of paradise, with chanticleer and eagles (you have ever kept out the owls and buzzards and carrion crows and in consequence received unlimited abuse), give us a cage to house the hermit thrush.

Most respectfully,

New York, Nov. 30, 1915. Charles Vezin.

EXHIBITIONS NOW ON

Early American Landscapes at Ehrich's.

The assemblage of 42 early American landscapes at the Ehrich Galleries, 707 Fifth Ave.—which can still be viewed there for a few days longer—deserves more notice from the press and attention from the public, than has yet been given it. With the marked revival of interest in the work of the early American painters that began with the Charleston, S. C., Exposition of 1901-'02, when the display of examples of these early men—for the most part owned in Charleston and vicinity—surprised American art lovers, both in quantity and quality, there has been an increasing rise in the value of these works both artistically and financially, and collectors of American pictures, and especially American Museums, have in the present display an unusual opportunity to add to or to fill gaps in their collections.

The early American landscapists represented, and well represented at the Ehrich Galleries, are G. R. Bonfield, J. W. Casilear, F. E. Church, Thos. Cole, Christopher P. Cranch, J. F. Cropsey, F. O. C. Darley, Thos. Doughty, Asher B. Durand, John M. Falconer, Hermann Fuechsel, R. Swain Gifford, Sanford R. Gifford, James Hamilton, William Hart, George Inness, John F. Kensett, Edwin D. Lewis, C. M. McIlhenny, Homer Martin, Edward and Thomas Moran, John Neagle, Chas. Willson Peale, W. T. Richards, Joshua Shaw, William Russell Smith, W. L. Sonntag, Paul Weber and A. H. Wyant.

There are, of necessity, some gaps in the above list, notably those of the names of Bierstadt, R. W. Hubbard, James Hart, Jervis McEntee, David Johnson and of possibly Regis Gignoux, E. Wood Perry and A. C. Howland and some may question whether the great Trio, Inness, Martin and Wyant, and the veteran Thomas Moran, still living and an artistic "Johnnie Walker," going strong, should be included among the founders of the "Hudson River school" and their immediate followers. There are names in the list, also, almost unknown to art lovers of today, such as Bonfield, Shaw, Falconer and W. Russell Smith, and some surprises, even to the cognoscenti, in the revelation that John Neagle, the able son-in-law of Thos. Sully and Chas. Willson Peale, could paint good landscapes as well as figures and portraits, and again, that old Thos. Doughty and William Hart, in particular, put exceeding quality, at times, into their canvases.

The display, as a whole, is not only of interest and importance, but has rare educational value, and is a revelation to those who only know of the early American landscapists by tradition, or who have been brought up to sneer at the god old "Hudson River school."

James B. Townsend.

Childe Hassam at Montross.

An extraordinarily clever man is Childe Hassam, and he gets some quite remarkable effects, with the Pissaro-Sisley strokes, he affects in his figure works and landscapes in oil. He is, however, much more attractive, when entirely himself, as in the pastels and watercolors, which form the far greater number of the 106 examples that make up the exhibition now on to Dec. 11 at the Montross Gallery, 550 Fifth Ave.

Of course here and there, even among these he reverts to the familiar mannerism. Gems in their way, however, are the water colors. "Venice—San Giorgio" and "Chicago Nocturne" with its street cars and crowds. The other scenes are both foreign and American, there being Mount Hood and Isle of Shoals groups. Notable among the pastels is the view of "The Old Brush House and Store" at Cos Cob.

The 22 oils include a striking California group of landscapes, with quite remarkable effects of filtered sunlight, in "Spring Morning in California," "Spring Afternoon in the California Hills" and the Turner-esque "The Silver Veil and the Golden Gate." There is also a Hudson River group which includes "The Destroyers." The small number of figure works in oil, there are but five, includes two rather skimped portraits of women, one "The White Mantel," a single figure genre, "Morning Light," very cleverly handled; the highly attractive half length of "Janet" with her face turned away, and "The Christmas Basket," the last title seemingly suitable to the whole display.

A. v. C.

Etchings by Childe Hassam.

Seventy-five etchings and dry points, by Childe Hassam are on view at Frederick Keppel & Co.'s 4 East 39 St. to Dec. 18. The catalog has a foreword by Carl Zigrosser and a note of appreciation by J. Alden Weir. Mr. Hassam in his etchings has a summary vigor of stroke that recalls Zorn while his dry points have an entrancing delicacy.

Old French Fans at Bonaventure's.

Lovers of the dainty and delicate in art should see the collection of some 50 old hand-painted French fans of Mme. Dumont de Villeneuve, at the Bonaventure Galleries, 601 Fifth Ave.

This collection, sent over from Paris, despite war times, to Mr. Bonaventure, who always provides some rare artistic treat of this kind at pre-Christmas time, to delight his clientele and art lovers of refined taste and knowledge, is the daintiest and most alluring he has ever offered. Shown in cases, open, so that the beautiful painting of the vellum and chicken skin of the fan proper, and the tooling and ornamentation of the sticks, may be minutely studied, the effect as a whole is surprisingly beautiful. What more choice Christmas gift could one present to one's innamorata than one of these feminine weapons, which perchance a Queen has wielded, or with which a Princess has beckoned or cajoled?

Here are no less than six Vernis Martins, a case holding a typical fan of each of the Louis periods, and two exceptionally rare and fine examples, a Louis XVI fan with medallion portraits of fair women of France, and a Louis XIV fan with a classical subject, most rich in color. But these creations cannot be described in detail. They tell their own history and exemplify their respective periods, far better than any writer can describe them.

J. B. T.

The "Child in Art" Display.

The Art Alliance of America, which acts as a broker and in other ways to aid the artist and art worker, has successfully realized its happy idea of holding, under its auspices and for its benefit, an exhibition of "Art Associated With the Child," to be on to Dec. 14 at the former Blakeslee Galleries, 665 Fifth Ave., at 53 St.

Very suitable to the pre-Christmas holiday season is this homage of art, offered to childhood, which in its turn lends its charm of innocence, beauty and grace to all those methods of art expression of which it is the subject or that devote themselves to its service. The pictorial and plastic reproductions of childhood, and the artistic environments of child life, are given further touch of reality by a little band of youngsters, who disport themselves, artistically clad, in miniature gardens, nurseries and play rooms.

The entrance to the extensive display leads through an ante-gallery filled with sculptures, which in turn conducts the visitor to a garden devoted to the graceful modellings of Janet Scudder, and whose walls bear pictorial decorations in oil by Mrs. John Carpenter. On either hand are arranged galleries devoted to pictures, miniatures, interior decorations, etchings, photographs, ceramics, books, jewelry, costumes and toys.

The committees for all these displays are formed of well known artists and literary men, with just enough of the salt of society to give a social imprimatur to the whole.

The sculptures, in addition to those by Miss Scudder, include examples of Herman A. McNeill, Bessie Potter Vonnob, Mrs. Harry Payne Whitney, Henri Crenier, Edith W. Burroughs, G. S. Scarpitta, H. Kahler, John Hays, Enid Yandell, Lilian Link, Carol Brooks, Anna Coleman Ladd, S. Murani, and Mario Korbell.

Notable among the pictures, which fill two galleries, is a bright "Holiday in Holland," by Arnim C. Hansen; a remarkable girl's head, by George Forest Brush; some delightful watercolors and pastels, by Rosina Emmett Shewood; a charming Olive Rush, and examples among others of Martha Walter, Victor Hecht, Lydia Field Emmett, Bernhard Gutman, W. H. Funk, Otis Williams, Charlotte Bean Blommers, Louise Heustis, W. J. Baer, a lovely child and kitten, Annie M. Peck, R. Murchison, W. J. Whittemore and F. Luis Mora—a full size copy of Velasquez's equestrian portrait of Don Baltazar Carlos.

The little group of miniatures includes examples of Maria Streen, Carlotta St. Gaudens, Lucia F. Fuller, Elsie Davis, Lydia Longacre, W. J. Baer and W. J. Whittemore. A number of Cornwell luminous of landscape and sea add to the attractiveness of the display and there is jewelry by Misses Grace Hagen and Lilla Davis. The exhibition will be open free tomorrow and next Sunday.

Martha Walter on the Beach.

Very slight, very bright and dashed in with refreshing artistic freedom, are the beach scenes, with figures of bathers, by Martha Walter, which form the staple of her display of 21 canvases, on view to Dec. 11 at the Galleries of Henry Reinhardt, 565 Fifth Ave. What Miss Walter lacks is body to her figures, as witness notably those in "Bathing, Low Tide," with its windswept group of women and children, bathed in sunlight and in the large, very decorative and spirited figure of Dorothy Lee Bell,

standing in the open in a fine breeze. Indeed color, air, light and motion are Miss Walter's strong points and she is very clever with her little sketches of beach with their tiny little figures. It all starts with Pott-hast and ends up with something very suggestive of Boldini.

A. v. C.

Works by S. Montgomery Roosevelt.

Social eminence in any degree, does not usually go hand in hand with success in the arts, although Gerard, the Frenchman, and Leys, the Belgian, were barons by birth and Marcel Desboutsins, the painter-engraver, and Mario, the tenor, were marquises in France and Italy, respectively. S. Montgomery Roosevelt, presiding officer of the Society of Portrait Painters, who is holding an exhibition of portraits and two landscapes at the Folsom Galleries, 396 Fifth Ave. to Dec. 15 is another exception to the general rule. He was a student at the Julian atelier in Paris as far back as 1893 which is recalled by the fact that his capital little watercolor portrait of his friend, Sanford Pomeroy, figures in the present display of 14 examples. Two other watercolors are "Rushing Waters" and a sketch in the Adirondacks.

The other exhibits vigorously handled, and in the main excellent as likenesses, are 9 portraits and two fancy subjects "Gipsy" and "The Witch" in oil. While his male portraits, notably the rather grave presentment of himself palette in thumb and brush in hand, those of Antonio de la Gandara and Earl Stetson Crawford do him much credit, it is in his depiction of woman that he is at his best. There is something of the same charm, found in the work of Jacquet, in the half lengths of one lady in ermine and another with a rose. There is good color and a bloom on the cheeks like that of the rose in both works. A seated figure with a book, representing Mrs. Donald Campbell, is effective, if rather sketchy. The Earl of Kintore is also pictured in ruddy health, and the late Oliver Belmont is another subject.

In an adjoining gallery are shown a number of cleverly handled Porto Rico landscapes by Thomas Watson Ball. The local color is well rendered, and the peculiar Caribbean mountain forms the swift water courses the cocoanut palms and the banana trees are depicted with great truth of impression.

Among the landscapes are "Sierra Pandura from Maunabo," "Sierra Luquillo," "The Shower," and clearing at "El Yunque," "Valley of the Rio Branco," "Waving Palms near Naguabo" and "The Edge of the Grape Fruit Grove."

Old Fans and Laces at Charles' Gallery.

At the galleries of Charles of London, 718 Fifth Ave., Mr. Arthur Blackborne of London, and Mme. Keller of Rome, are holding an exhibition of most alluring objects for feminine adornment, which includes over 160 fans, none less than a hundred years old. One Italian example, has a medallion painted on chicken skin, which shows fair ladies, bathing their feet in the river. A Spanish fan of richly pierced mother of pearl, has painted medallions of classical subjects. There is a Vernis Martin fan with a painting of Adonis asleep, and a fan of Chinese ivory, with gilded Cherubs, astride clouds, which has rich stones in the sticks. There are also exquisitely carved tortoise shell and one Louis XVI specimen with three painted medallions and richly carved and gilded ivory sticks. A quaint little English carved ivory telescope and fan combined, gives the fair owner a chance to observe, unseen—and a "Marriage Fan"—made for the grandmother of the late Lady Sheffield, is of especial interest.

In the same display is a rare collection of Court Lappets—some, once the property of Marie Antoinette, also gorgeously embroidered fichus, shawls, collars, etc., and an exceptional lot of old silks and velvets.

The Zorachs at Daniels.

What William sees Marguerite does. That is the case with the Zorachs, who are appearing in their fantastic and somewhat attractive act at the Daniel Gallery, 2 W. 47 St., of transforming nature, into something neither man nor the Creator could recognize.

And still there is color and a decorative effect, which, as before observed in these pages, has something of the Persian about it. And they both can draw when they want to as William shows, in a couple of mother and child watercolors, which have something of the Japanese about them, while Marguerite's scenes in the same medium, "The Country Sociable, New England" and "Saturday Night in a New England Kitchen" are excruciatingly funny as they were intended to be.

Now to turn from these to the blobby figures in wobbly landscapes which both William and Marguerite show is a decided wrench.

There are landscapes and landscapes, with figures, some family groups in surroundings, which recall in composition the primitive painters. And among it all, there is something impressive in Marguerite's "Moonlight" and "Among Strange Mountains" while William's "The Family" has a certain nobility, and there is some dignity in his "Interior," with its queer nude figures, one of them holding an oil lamp. As to the embroideries they are highly attractive, especially the East Indian wedding designed by Mrs. Zorach and the placque with musicians and dancers of Mr. Zorach.

A. v. C.

Old English Pictures at Scott and Fowles.

A small but most interesting display of early English pictures at the Scott and Fowles galleries, No. 590 Fifth Ave., is well worth the attention of art lovers. This includes a pair of three-quarter length standing portraits of Mr. and Mrs. Periam by that quaint old English painter, Thomas Hudson, far stronger and less stiff than are his portraits generally. The best is the man's portrait, which, in pose, expression and detail of costume and color, is worthy of Beechey. The woman's portrait is also well painted, especially the texture of the flowing white satin gown.

There is a delightful full length seated presentment of the little Duke of Warwick by Sir Godfrey Kneller, most picturesque in composition and presentment, and exceptionally rich in color quality for this master. Another portrait by Kneller is that of Thomas Western, a bold and fine presentment of an elderly man who suggests a Largilliere subject. There is also an interesting portrait of the Earl of Mansfield by Richard Wilson, whose portraits are few in number, and are seldom shown.

"Culture" Association Display.

At the Municipal Art Gallery, Washington Irving Bldg., at 16 St. and Irving Place, the "Association for Culture" will hold its fourth annual exhibition of paintings, sculptures and handicraft, Dec. 6-Jan. 1. The work is of decided interest and over 400 exhibits represent many well-known men and women, as well as those who have yet to "arrive." The Society particularly aims to help young people who have had no recognition and extends a hearty welcome to all serious art workers.

Among exhibitors whose work is known are Susan Ricker Knox, who shows several good portraits, one of an elderly woman in gray and several of children. Albert T. Groll sends a large Arizona landscape, rich in color and with atmospheric, Gustave Wolff attractive bits of Holland, Guy C. Wiggins a strong snow scene, Theresa Bernstein, whose examples have her accustomed vigor and individuality, and Jane Peterson, the last represented by several sunny, colorful canvases with pictorial quality, the most noticeable a girl with a rose colored parasol looking down into a lily pond.

D. Dolinsky shows attractive work and J. H. Hintermeister, a wonderfully realistic, vital portrait of his wife and baby. There is a Bruestele landscape, and many canvases by that broad technician and strong colorist, Henri de Mance, also some sincere work by Eugene Higgins, including "Patriots," a war picture which shows a vulture swooping over dying soldiers. Mr. Higgins also shows a very good "Immigrant in America" composition which seems to have been refused at the recent show at 8 West 8th St., where there were many exhibits, inferior both in idea and execution. Bertram Hartman's two fanciful decorative canvases are interesting, as are also some of W. R. Leighs characterizations of Hopi Indians. Among the more prominent sculptors represented are Adolf Weinman, Paul Harzel and Otto Baumgartel. John T. Arms exposes a group of unique pen and inks and one etching, the former with unusual depth and character.

H. C. R.

Benson's Etchings and Drawings.

In an attractive display at the Kennedy Gallery, 613 Fifth Ave., Frank W. Benson, the Boston painter, with 48 etchings and dry points makes his first bow to N. Y. art lovers as a master of the needle. He also shows 13 drawings of wild fowl in flight, resting on quiet waters, just breasting the surf in air, or alighting to the gunner's call or decoys. In these last Mr. Benson repeats his earlier work with the same subject, shown at the Macbeth Gallery here in 1913 and the drawings now on view, will stir the sportsman's blood as did their predecessors. For Mr. Benson, the experienced wild fowl hunter, can see at a glance, is a true sportsman and loves and knows his sport so well as to give it not only faithful, but inspired portrayal.

The etchings of Mr. Benson are also of wild fowl and their haunts and have the same inspiration as his drawings. He has a bold and strong line, and, as in his paintings, a fine composition, sense of the picturesque and love of Nature.

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Arden Gallery, 599 Fifth Ave.—Selected Works by the late John W. Alexander.

Arlington Galleries, 274 Madison Ave.—Sketch Exhibition Ass'n Woman Painters and Sculptors, to Dec. 24.

Beljord Galleries, 548 Amsterdam Ave.—Works by Mulhaupt, Conoyer, Nichols and De Haven, to Dec. 15.

Berlin Photographic Co., 305 Madison Ave.—Stephen Haweis, Scenes in Fiji, Polynesia and the Bahamas, to Dec. 15.

Former Blakeslee Galleries.—665 Fifth Ave.—Exhibition Art Associated with the Child, to Dec. 14.

Bonaventure Galleries, 601 Fifth Ave.—Louis XIV, XV and XVI and Empire Fans, to Dec. 11.

Braun & Company, 13 W. 46 St.—Works by Stephen Parrish, Dec. 6-23.

Bruno's Garret, 58 S. Washington Sq.—Insects, Wild Animals, Women and Lichens by Coulton Waugh, to Dec. 31.

Cathedral Parkway Gallery, 2837 B'way.—Oils, Watercolors and Etchings by Ettore Caser, to Dec. 22.

Daniel Gallery, 2 W. 47 St.—Works by William and Margaret Zorach, to Dec. 7.

Dora Brophy & Co., Inc., 139 E. 36 St.—Pictures by Agnes Pelton to Dec. 18.

Durand-Ruel Galleries, 12 E. 57 St.—Works of Monet and Renoir, Dec. 11-31.

Ehrich Galleries, 707 Fifth Ave.—Early Am'n Landscapes, Dec. 11.

Fine Arts Building, 215 W. 57 St.—Winter Exhibition National Academy, Dec. 18-Jan. 16.

Folsom Galleries, 396 Fifth Ave.—Works by S. Montgomery Roosevelt, to Dec. 15.—Porto Rico Landscapes by T. W. Ball, to Dec. 18.

Gorham Galleries, Fifth Ave. & 36 St.—Small Bronzes for Collectors.

Goupil & Co. Galleries, 58 W. 45 St.—Pictures by Ruth Murchison and Rūchiro Kawashima, Dec. 6-18.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.

Grolier Club, 29 W. 32 St.—Old N. Y. Prints.

Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.

Katz Galleries, 103 W. 74 St.—Thumb Box Sketches, to Jan. 8.

Kennedy & Co., 613 Fifth Ave.—Etchings, Dry Points and Drawings of Birds by Frank W. Benson and Old English Mezzotints, to Dec. 30.

Keppel & Co., 4 E. 39 St.—Etchings and Dry Points by Childe Hassam, to Dec. 20.

Knoedler Galleries, 556 Fifth Ave.—Oils by XVIII Century English Artists.—Works of Artist Engravers of the XVII and XVIII Centuries, to Dec. 11.

John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.

Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

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J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—3rd Annual Exhibition, Society of Painters of the Far West, to Dec. 24.

MacDowell Club, 58 W. 55 St.—Works by a group of artists, to Dec. 12.

Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—American Pictures.

Modern Gallery, 500 Fifth Ave.—Works by Van Gogh.

Montross Gallery, 550 Fifth Ave.—Works by Childe Hassam, to Dec. 11.

Municipal Art Gallery, 16 St. & Irving Pl.—Exhibition German Art for Culture, to Jan. 1.

Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.

National Arts Club, 119 E. 19 St.—9th Annual Exb'n Nat'l Soc'y of Craftsmen, Dec. 8-25.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

Petrus Stuyvesant Club, 129 E. 10 St.—Works by E. D. Roth, to Dec. 4.

Photo-Secession Gallery, 291 Fifth Ave.—Landscape Pictures and Drawings by Oscar Bluemner, to Dec. 8.

Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.

Reinhardt Galleries, 565 Fifth Ave.—Works by Martha Walter, to Dec. 11.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Scott & Fowles Galleries, 590 Fifth Ave.—Works of Early English Painters.

University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.

Max Williams, Madison Ave. at 46 St.—Exhibition of Old Prints of Clipper Ships, and Steamers.

Mrs. Whitney's Studio, 8 W. St.—Immigrant in America Exhibition to Dec. 13.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Wall Panellings and Oak Doors, aft., Dec. 4.

—Timothy F. Crowley Wedgwood Pottery Collection, aft., Dec. 6.—Edward E. Worl Library, aft., Dec. 13, and aft. and eve., Dec. 14.—Charles E. Locke, Old China, Glass and Oriental Porcelains, Part I, afts., Dec. 16-18.

Anderson Galleries, Madison Avenue at 40 St.—Rare American Autographs, now on exhibition to sale on the afternoons of Monday and Tuesday, Dec. 6 and 7.—

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The Madame Yang-shi Collection of Oriental Art, now on exhibition to sale in seven sessions beginning Dec. 8.—Collection of Prints, including rare New York views, on exhibition Dec. 9 to sale evenings of Dec. 14-15.—Paintings by American and European artists, on exhibition Dec. 11 to sale evening of Dec. 16.—Objects of Art on exhibition Dec. 11 to sale afternoons of Dec. 17-18.—Rare Books on exhibition Dec. 13 to sale Dec. 20-22.

Fifth Ave. Auction Rooms, 333-341 Fourth Ave.—Porcelains and Potteries, Antique Chinese Rugs, from Yamanaka & Co., ends Dec. 4.

Silo's Fifth Ave. Art Galleries, 546 Fifth Ave.—Pictures by Old Masters, ends Dec. 4.

Philadelphia—Stan V. Henkels, 1304 Walnut St.—Autograph Letters and Historical Documents, aft., Dec. 8.

MRS. FIELD TAKES STEVENSON MSS.

In the Supreme Court on Nov. 26, Justice Donnelly decided that 152 letters and Mss., of the late Robert Louis Stevenson, belonged to Mrs. Isabel Strong Field, his step-daughter, instead of to Mrs. Katherine D. Osbourne, wife of his stepson, Lloyd Osbourne. The judge held that Mrs. Osbourne, the plaintiff, had not proved ownership. The letters and Mss. were withdrawn from last year's sale at the Anderson Galleries, as a result of the suit.

PA. ACADEMY \$1,000 PRIZE.

Through the generosity of Mr. Edward T. Stoesbury, one of the directors of the Pa. Academy, a prize of \$1,000 will be awarded by the Committee on Exhibition, to the artist whose picture or group of pictures, never before publicly exhibited, is, in its opinion the most important contribution to the success of its next and 11th annual exhibition.

Line Engraving at Knoedler's.

There is now on view at the Knoedler Galleries, 556 Fifth Ave., a notable collection of line engravings, of the XVII and XVIII centuries which remains to Dec. 11. The 65 portraits, scenes of moeurs and scenes galantes are most interesting records of historic, elegant and fast life in the days before the whirlwind of the Revolution and the Draconian decrees and personal extravagances of Napoleon.

Old Prints at Grolier Club.

At the Dec. meeting of the Grolier Club, 29 E. 32 St. on Thursday eve., there was an exceedingly interesting exhibition of old N. Y. prints, a number of which have not been before shown publicly. In connection with this there was an address by Mr. I. N. Phelps Stokes.

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Frank Gardner Hale is holding through Dec. 11 at the Ehrich galleries, 707 Fifth Ave. an exhibition and sale of his most artistic handwrought jewelry and enamels, the latter remarkable for their color firing.

WASHINGTON.

A collection of eighty-two drawings, in watercolor, crayon, chalks, charcoal, pen and pencil, by eminent contemporary French artists, has been installed at the northern end of the main north hall of the National Gallery of Art, and is the gift of the citizens of the French Republic, as a token of their appreciation of the efforts of American citizens, towards relieving the distress, occasioned by the war. The works are all inscribed and signed. Among those well known to Americans, are Baudouin, Besnard, Bonnat, Carolus-Duran, Chéret, Cottet, Déchenaud, Flameng, Friant, Ger-vex, Harpignies, J. P. Laurens, Lepère, Le Sidaner, Lhermitte, Luigini, Martin, Ménard, Mercié, Raffaelli, Renouard, Rochegrosse, Rodin, Roll, Roybet, Séguin, Simon and Zo.

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TELEPHONE CIRCLE 1142**ARTISTS, ATTENTION!**

Mr. John E. D. Trask has left San Francisco for the East to secure replacements and additions to the exhibition in the Fine Arts Palace at the Exposition, and will make the Hotel Vanderbilt, N. Y., his headquarters.

The department's contract with exhibitors calls for the delivery of works sold from the exhibition in December. Artists will be requested to allow their unsold works to remain in the Fine Arts Palace, and to replace those sold with other representative examples. An effort will also be made to secure additional contemporary work from those not represented here. The new shipments must leave New York by Dec. 15.

ABOUT ART AND ARTISTS.

The exhibit of Gari Melchers, shown in a special gallery, like those of several other painters, at the Pana-Pacific Exposition, will be sent, at its close to the Delgado Museum in New Orleans and later to the Telfair Academy in Savannah. Mr. Melchers is the salaried consulting director of the latter institution, at which are a number of his pictures as well as his collection of works by old masters. Mrs. Melchers is a native of Savannah and the niece of Col. Alexander Lawton, president of the Board of Directors of the Telfair Academy.

Miss Ethel M. Chadwick of London gave an interesting account of the Servian sculptor Izan Mestrovic, whose work has been noticed in the ART NEWS, at the Architectural League rooms on Wednesday evening last. She spoke from personal knowledge of the man and his unusual work, and her talk was illustrated with lantern slides.

The "Friends of American Art" have bought the following pictures from the current Chicago Institute display, "Autumn," by Wilson Irvine; "A Kentucky Mountaineer," by James R. Hopkins and the "North River Front," by Leon Kroll. Other purchases are in contemplation.

Cullen Yates, who during the past eight months has been at his studio as Shawnee-on-Delaware, Pa., where he painted numerous landscapes, including a splendid view of the Water Gap, ordered by a resident of that vicinity, has returned to his Van Dyck Studio.

At 122 E. 59 St., Wilhelmine Weber and Thomas Furlong are exhibiting representative examples of their work. Miss Weber's spontaneous bits of nature, painted near Martha's Vineyard, are decidedly attractive and she shows some distinctive painted furniture. Mr. Furlong's wall panels show a nice feeling for color and are extremely decorative. He also shows portrait studies in red chalk and in oil.

Hilda Belcher has just returned from Vermont, and is again at work at her studio in the Van Dyck.

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PA. ACADEMY, PHILA.—111 Annual Exhibition.

Entries by	Jan. 4, 1916
Limit Day for Receiving Works at Gallery	Jan. 17, 1916
Opens	Feb. 6, 1916
Closes	March 26, 1916

Marion Swinton has been busy at both her Hackensack and New York studios, and among recent works shows an attractive portrait of Miss H. Cecilia Gaffney.

An exhibition of the Society of Illustrators will be held Dec. 11-29, at the R. I. School of Design.

The exhibition of the National Ass'n of Portrait Painters will be on, at the Corcoran Gallery, Washington, Dec. 7-26.

S. Montgomery Roosevelt left on Nov. 27 on a trip to Cal. to visit the Pan-Pacific Exposition.

Frank Fleming is at 60 Bank St. after a summer and fall at Woodstock, Ulster Co., N. Y.

Arthur T. Hill has returned from Easthampton for the winter and is at 33 W. 67 St.

Henry O. Tanner is expected to return from France to the United States this winter.

James A. Shearman, for thirty years a familiar figure in the artists' colony at Florence, has returned at the advanced age of 83, to stay in America. After a visit to his old home in Brooklyn Mr. Shearman has gone to Detroit.

Charles Hoffbauer is with the French army, having left Richmond, Va., where he was doing decorations in Memorial Hall, at the opening of the war. He is one of the half dozen artists serving under the colors, to whom the government gives a day off each week for painting.

To conduct a French propaganda Charles Huard, the official painter of the French army museum, arrived Nov. 24 on the Touraine with his wife, who was Miss Frances Wilson, daughter of Francis Wilson. They will lecture and exhibit war pictures.

Mrs. Louise M. Jensen, wife of Thomas Jensen, a portrait painter, died recently at the age of 73, at Bay Ridge. She was born and married in Copenhagen, and leaves, besides her husband, four daughters and a son.

Mrs. David Kimball, of Commonwealth Ave., Boston, has purchased the "Come Unto Me, etc." canvas by C. A. Slade, reproduced in the ART NEWS of Oct. 9. Six sales were made at the artists' display at the Vose galleries.

Alice P. T. de Haas has returned to her studio in the Van Dyck with several good canvases as a result of her summer's work at Gloucester, Mass.

The annual Christmas sale of decorative art work, for the benefit of the Art Workers Club for Women, will be held at the club house, 224 W. 58 St., on Dec. 9-10, 11 A. M. to 6 P. M. An unusually attractive showing of painting aprons, smocks, fans, picture frames, door stops, toys, etc., is promised.

Clara Ruge's one-act play, "Robbery," will be presented by the Art Drama Players at the Municipal Art Gallery, 16 St. and Irving Place, at 8:15 P. M. tonight. The play is a social drama of artist life and together with addresses in German and English and music and dancing under the auspices of the Association for Culture, will

be part of an opening festival for the Association's fourth annual exhibition of paintings and sculptures to open to the public with free admission on Tuesday next, Dec. 7. Admission will be 50 and 25 cents on Monday.

Douglas Volk is at 119 E. 19 St. for the season.

Mrs. Coman's Birthday Party.

Alethea Platt, who painted wood interiors at Keene Valley, Adirondacks, during the Spring and Summer, and in the Berkshires during the Autumn, has returned to her studio in the Van Dyck, where she gave a reception for Mrs. Charlotte Coman last Sunday night. The occasion was Mrs. Coman's 82nd birthday, and her numerous friends deluged her with flowers and congratulations. It is difficult to realize that this veteran woman artist, who reads and works without glasses and whose canvases are so vital and spontaneous, has reached such an advanced age. Mrs. Coman has just returned from Elizabethtown, Adirondacks, where she painted landscapes last summer.

AMONG THE DEALERS.

Mr. Henry Reinhardt of 565 Fifth Ave has added two new galleries to his suite. They are on the 46 St. side of the building.

Mr. H. K. Kevorkian of the Persian Art Gallery of London, has established himself for the season in handsome galleries, on the same floor, as the former Blakeslee Galleries, 668 Fifth Ave.

Mr. Edward Brandus, of 569 Fifth Ave., returned last week from France on the Rochambeau.

The Metropolitan Museum has bought from the Kelekian Galleries, 709 Fifth Ave. six tapestries, including Chinese, Persian and Italian examples. From the same establishment, Mr. Thomas Burchell purchased a Greek torso of a Venus in bronze of the III century.

C. F. WILLIAMSON'S WILL.

The will of Charles Francis Williamson, who went down with the Lusitania, aged 44, was probated Tuesday at Cumberland, Md. Mr. Williamson left that city fifteen years ago. He became secretary to Mr. James Hazen Hyde, and later a friend of Alfred G. Vanderbilt, with whom he was traveling when he died. He was an art dealer with offices in Paris.

Miss Minnie A. Baker, of Duluth, Minn., Mr. Williamson's fiancée, who was on the Lusitania and also drowned, is the main beneficiary. To her was willed \$10,000 outright, and the remainder was to be divided into equal shares, Miss Baker to get one and the others to go to his father, Harry W. Williamson, of Cumberland; his brothers, Eugene L. Williamson, of Cumberland, and H. A. Williamson, of Fairmont, W. Va., and his sister, Mrs. C. E. Hodges, of Landover, Md., in equal parts.

The will was executed in Paris, June 13, 1913, and provided that his body be cremated

H. SIDDON'S MOWBRAY MARRIES.

H. Siddons Mowbray, now of Washington, Conn., and formerly director of the American Academy at Rome, was married on Wednesday to Miss Florence Gertrude Millard. His first wife, whom he married

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at North Adams, Mass., in 1888, was Miss Helen A. Millard.

HALE—EATON.

On Nov. 26 Girard Van Barkaloo Hale, painter of portraits and scenes in the Orient, was married in the City Hall to Miss S. Camilla Eaton, daughter of Mrs. M. Wilson Eaton.

Are Boston Painters the Strongest?
Editor of the AMERICAN ART NEWS:

Dear Sir,
I should like to say in answer to "No Bostonian," who suggests, that possibly the best painters are to be found at the Hub, hence the large number of prizes given Boston at San Francisco; that, although we have always been taught, that the very best of all things, of course, came from the modern Athens, there may be very few who think otherwise! I believe the Penn. Academy in Phila. holds the palm for having turned out from its school the greatest number of the big painters, of this country, and, if I am not mistaken, none of these graduates were members of or came from the particular Boston "clique."

To prove that these painters, are not absolutely sure of their standing as being "the" painters, let me cite one or two incidents. Not long since, a young painter, whose pictures were turned down at all the shows, asked one of Boston's leading artists why it was. The answer, he received was, "you paint too well!"

In spite of their assumed pose of superiority, this goes to prove that they can still be jealous of others, the greatest proof of which was evidenced during Sorolla's visit to this country. A large reception was given to him, in Copley Hall, from which six or more of Boston's more conspicuous painters stayed away!

"Straight-from-the-Shoulder."
Boston, Dec. 2, 1915.

N. Y. Water Color Club Sales.

The following works were sold at the exhibition of the New York Water Color Club, which closed Nov. 28th: "Frog Fountain" by Janet Scudder, "In Sunlight," V. V. Swope; "Golden Glow," V. V. Swope; "A Street in Amiens," J. Andree Smith; "Spring," L. F. Berneker; "Easter Time," Gertrude King; "A Wood Nymph," T. Victor Hall; "Among the Hills," N. MacGillvary; "Victory," A. St. Gaudens; "N. Y. City," Geo. Luks; "Harlem River," "Winter," "White Building" and "The Art," H. W. Rubins; "A Westport Garden," Ida W. Stroud; "Calandulas," Harriet F. Smith; "Larkspurs," Rhoda Holmes Nichols; "Spring in Holland," Edward Penfield; "My Garden," Alice W. Donaldson; "Grey Weather," F. W. Howell; "Bronze Panther," Anna V. Hyatt, and "On the Trail," Solon Borglum. The total of sales amounted to over \$2,000.

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